Exhibit A

LANDMARK DESIGNATION REPORT

30 N. LaSalle Street

(Heller International Building)

Final Landmark Recommendation Adopted by the Commission on Chicago Landmarks, on January 8, 2026.

CITY OF CHICAGO
Brandon Johnson, Mayor

Department of Planning and Development
Ciere Boatright, Commissioner

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30 NORTH LASALLE

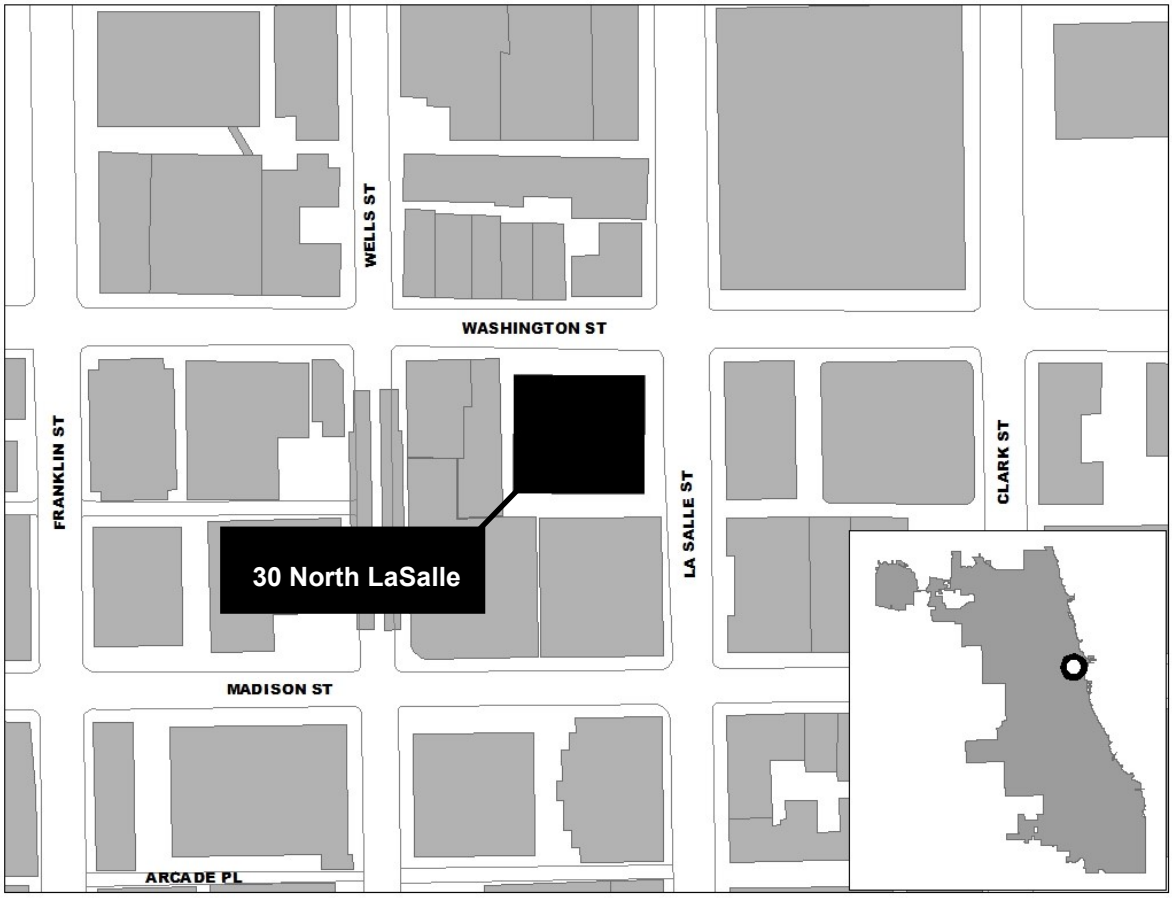
30 N. LaSalle Street

DATE OF CONSTRUCTION: **1972-1974**
ARCHITECT: **Thomas E. Stanley II**

The 44-story office tower at 30 North LaSalle, completed in 1974, was designed by Dallas-based architect Thomas E. Stanley II as a speculative commercial office building for the 30 North LaSalle Street Partners, a group of real estate developers headed by Jerome Whiston, president of Frank M. Whiston & Company. The contractor for the project was Tishman Construction.

Architect Thomas E. Stanley II designed prominent modernist buildings in Texas and other major cities across the country between the 1960s and 1970s. While rooted in International-Style modernism, Stanley's corporate designs often included restrained classical elements that were characteristic of the New Formalist architecture popularized by architect Edward Durell Stone in the 1950s and 1960s. The building at 30 North LaSalle is a rare example of an International Style tall office building that also exhibits elements of New Formalism, a style that was rarely used by post-war architects in Chicago. Stanley's design for 30 North LaSalle was a subtle shift away from the strict interpretation of International Style modernism popularized by Mies van der Rohe in the 1950s and 1960s. The building exhibits the rectilinear form, expressed steel construction, and lack of applied ornament typical of International Style buildings, while the strong verticality of the building's exterior columns and the sleek granite cladding at the first and second floors are stylized classical elements utilized in New Formalist design.

When it was completed in 1974, the building at 30 N. LaSalle was among the first International Style high rises to be completed along LaSalle Street. While new buildings had proliferated in other areas of the city's commercial downtown in the decades immediately following World War II, LaSalle Street remained untouched by new development until the 1970s. The building was a controversial addition to the LaSalle Street corridor, best known as the structure that rose from the wreckage of the Old Chicago Stock Exchange Building, a distinctive Adler and



30 North LaSalle is located at the southwest corner of N. LaSalle Street and W. Washington Street

Sullivan-designed commercial building that was demolished in 1972 despite fierce protests from preservationists. Chicago preservationist and architectural photographer Richard Nickel, known for his tireless efforts to document and preserve the works of Louis Sullivan, lost his life during the demolition of the Chicago Stock Exchange Building—on April 13, 1972, he entered the building alone, likely to collect architectural remnants and take photographs, and a portion of the building collapsed on him.

The building at 30 North LaSalle is a visible reminder of the fraught beginnings of the historic preservation movement in Chicago, as architects, historians, planners, and advocates struggled to save the city's late 19th and early 20th century architectural gems from demolition in the building boom following World War II. The campaign that developed around the demolition of the Chicago Stock Exchange Building raised public awareness of the importance of the city's historic architecture, and ushered in a new era of a more sophisticated and effective advocacy that would ultimately preserve many of the city's most architecturally significant buildings.

BUILDING DESCRIPTION

Located at the southwest corner of North LaSalle Street and West Washington Street, 30 North LaSalle is a 44-story International Style office tower with New Formalist design elements. The building is nearly square in plan—nine bays long on its north and south facades and eight bays long on its east and west facades. At street level, the building is set back from the property lines approximately 20 feet at the north along Washington Street and at the east along LaSalle Street, creating paved plazas. The west elevation faces an alley. The south elevation, fronting onto West Calhoun Place, features loading docks along its west end.

The two-story base of the building is clad in dark grey granite on all elevations, with square columns framing the large, rectangular openings in each bay. Originally, glass walls at the base were set back from the column line on the primary north and east elevations, as well as along the four eastern bays of the south elevation. In 1989, the recessed glass walls were removed along the entire north elevation and along five bays of the east elevation, and new storefronts were installed between the columns. The recessed glass wall system remains at the southeast corner of the building, at the location of the main lobby.

At the west end of the south elevation, the square columns at the two-story base are clad in metal. A recessed wall of dark grey brick features rectangular loading entrances, with louvers above. Along the west elevation, facing the alley, solid walls clad in dark grey brick are set at the back of the granite-clad columns.

Above the second floor, all four elevations are similar, featuring a rectilinear curtain wall of dark tinted glass and black spandrel glass set in a black anodized aluminum frame. The structural bays are divided by wide, black anodized aluminum-clad columns that align with the granite columns at the building's base and extend from the third floor to the roof, creating a strong vertical emphasis on the building's exterior. The 11th floor and the 33rd floor, which house mechanical spaces, feature dark metal louvers in place of windows. The 44th (top) floor, a mechanical and storage floor, is unfenestrated and clad in metal panels with vertical aluminum framing to match the columns and mullions on the lower floors.

The roof of the building is flat, with a rectangular one-story penthouse and large mechanical unit.

SITE AND BUILDING HISTORY

Redevelopment in Downtown Chicago After World War II

The building at 30 North LaSalle Street was constructed amid a building boom in Chicago's commercial core, which had begun in earnest in the late 1950s. Development in the Loop had

With its sleek glass curtain walls, expressed structure and lack of ornamentation, the building at 30 N. LaSalle exemplifies the International Style of architecture, the most popular style for commercial office buildings in the post-World War II period.

ground to a halt during the Great Depression and remained stagnant through World War II. Although residential construction picked up along the lakefront after the end of the war in 1945, Chicago's downtown was in a state of decline through the late 1940s and early 1950s, as businesses were drawn away from the city's center to suburban shopping centers and office parks.

Because it accounted for nearly one-third of the city's tax revenue, the Loop's stagnation after the war was a point of great concern among Chicago's business and civic communities. In 1956, the city's business and industrial leaders formed the Chicago Central Area Committee (CCAC) as an advocate group for downtown redevelopment. Newly-elected mayor Richard J. Daley shared the CCAC's concerns, pledging to make the revitalization of Chicago's downtown a top priority of his first term. In 1957, the city passed a new ordinance that allowed for the construction of taller buildings downtown by replacing height and volume limits with floor area ratio (FAR), which assigns a maximum square footage for new construction on a lot but provides flexibility on height, depending on how much of the lot the new building occupies. Under the new Chicago ordinance, a developer could also secure additional square footage through FAR bonuses if their project included specific amenities, such as an open plaza.

The following year, Daley and the city's Department of Planning released the *Development Plan for the Central Area of Chicago*, an ambitious master plan that envisioned a total transformation of the central business district and lakefront, complete with office buildings, government complexes, a lake-side civic center, and a new campus for the University of Illinois. Although the plan made no direct reference to tall office towers or modern architecture, both were considered by Daley and the CCAC as essential to revitalizing Chicago's downtown, and renderings and models illustrating the Central Area Plan depicted "an energetic Loop full of modern high-rise offices."

By the time the Central Area Plan was released in 1958, there were signs that the prolonged hiatus on office construction in the Loop was coming to an end. The 19-story Inland Steel Building at 30 W. Monroe Street, completed in 1957, was the first office building constructed in the Loop since the 1930s, and its International-Style design set the tone for large-scale post-war development downtown. Designed by Skidmore, Owings & Merrill (SOM), the building features a sleek exterior with stainless steel cladding and green-tinted glass, and the consolidation of the elevators and other services within a separate tower allows for maximum flexibility within the office floor interiors. Other Modernist office towers soon followed, including the 20-story Borg Warner Building at 200 S. Michigan Avenue, designed by William Lescaze and completed in 1958; the 21-story Hartford Building at 100 S. Wacker Drive, designed by SOM and completed in 1961; and the Continental Building at 55 E. Jackson Boulevard, designed by C. F. Murphy Associates and completed in 1962.

The Birth of the Preservation Movement in Chicago

By the mid-1960s, the modern Loop envisioned by Daley and the CCAC was well on its way to becoming a reality. But as development in the Loop accelerated and an increasing number of existing buildings were demolished to make way for modern skyscrapers, a growing number of architects, academics, and residents feared that the revitalization of Chicago's downtown would come at the expense of the city's world-renowned architectural heritage. While early preservation efforts in Chicago focused on a few individual buildings—most notably the Palace of Fine Arts in Jackson Park, one of the few remaining structures from the 1893 World's Columbian Exposition—the broader historic preservation movement began to emerge after World War II, largely in response to the demolition of important works by Chicago School architects like Louis Sullivan and Prairie School architect Frank Lloyd Wright.

An early flashpoint of the movement came in 1957, when the Chicago Theological Seminary announced plans to demolish the Frederick C. Robie House, designed by Wright and completed in 1910, and replace it with student housing. The proposal sparked an outcry from architects and architectural historians across the country. Although the seminary eventually scrapped its plans for the new student housing, the threat to the Robie House exposed the vulnerability of the city's significant architecture to a wider audience.

Amid the effort to save Robie House, Leon M. Despres, the alderman of Chicago's 5th Ward, drafted an ordinance to establish the Commission on Chicago Historical and Architectural Landmarks (CCHAL). Despres was urged to create the ordinance by local academics and his wife Marian Alschuler Despres, whose father Alfred Alschuler had been a prominent architect in the city during the early 20th century. The ordinance, which was approved by Chicago's city council on January 18, 1957, granted the commission the authority to designate buildings considered "of great worth," but stopped short of giving it the power to regulate changes to the designated buildings or stop their demolition. In the five years after its creation, the eight-member commission designated 39 landmarks, ranging from the Robie House and the Carson, Pirie & Scott Company Building to exceptional examples of more recent architecture like the Mies van der Rohe-designed apartments at 860-880 N. Lake Shore Drive, and the Inland Steel Building.

Although these designations helped to raise public awareness of the city's architectural heritage, the limitations of the 1957 ordinance were laid bare with the demolition of the Garrick Theater in 1962. Originally known as the Schiller Theater, the building was designed by Adler & Sullivan and opened in 1892 as an opera house for the German Opera Company. It was purchased by Balaban & Katz in 1957. In 1960, the company announced its plans to demolish the building and sell the site for redevelopment, claiming that its continued operation had become uneconomical.

In response to the news, a small group of architects, academics, and other concerned citizens

organized the Chicago Heritage Committee, which led protests in front of the building that garnered national attention. The public outcry over the proposed demolition led Mayor Richard J. Daley to temporarily delay the issuance of the demolition permit and convene a meeting with representatives from the CCHAL, the Chicago Chapter of the American Institute of Architects (AIA), the Society of Architectural Historians, the Building Managers Association, and Balaban & Katz to discuss ways that the building could be spared from the wrecking ball. ("Daley Calls for Ways to Save Garrick," *Chicago Tribune*, June 15, 1960, Part 3, Page 14) Over the next month, city officials investigated possible re-uses for the building, including issuing a general obligation bond or diverting funds from the downtown civic center to rehabilitate the structure. Frustrated by the delay caused by these deliberations, Balaban & Katz filed a petition in Superior Court on July 15, 1960, requesting that the court order city building commissioner George L. Ramsey to issue the demolition permit for the Garrick. When Judge Donald S. McKinlay rejected their petition, the owners appealed, and on November 23 the Appellate Court reversed the decision, ruling that the city had illegally withheld the permit. Judge Donald S. McKinlay wrote in the ruling that "It is laudable to attempt to preserve a landmark. . . . However, it becomes unconscionable when an unwilling private party is required to bear the expense." The permit was issued, and demolition of the Garrick Theater began soon after.

With the shortcoming of the existing ordinance clearly exposed, the CCHAL began the process of strengthening its landmarks laws in the early 1960s. Enabling legislation was passed by the Illinois General Assembly in early 1963, and a draft of the new ordinance, prepared by Alderman Despres, was submitted to the City Council's Buildings and Zoning Committee in October of 1966. The ordinance, which was approved by City Council on January 17, 1968, gave the CCHAL the authority to regulate the alteration and demolition of landmarked properties, in addition to its existing power to recommend landmark designations to the City Council. By the time the new ordinance was in place, three additional buildings in the Loop had been demolished to make way for redevelopment—the William Meyer Building, designed by Adler & Sullivan and built in 1893; the Cable Building, designed by Holabird & Roche and completed in 1899; and the Edison Phonograph Shop, designed by Purcell, Feick, and Elmslie and completed in 1917. Several other buildings, including the Reliance Building, had also briefly been under threat of demolition.

Armed with its new protective powers, the CCHAL tasked an advisory committee of architects and architectural historians with preparing a list of potential landmark properties. Given the pace of redevelopment in the Loop, the committee recommended that the CCHAL focus its initial efforts on high-rise office buildings, particularly those associated with the Chicago School of Architecture.

The Demolition of the Chicago Stock Exchange Building and the Redevelopment of 30 North LaSalle Street

Among the first buildings downtown that the CCHAL prioritized for potential landmark

The Chicago Stock Exchange Building, designed by legendary architects Louis Sullivan and Dankmar Adler and completed in 1894, stood at the southwest corner of LaSalle and Washington streets until 1972. Widely regarded as one of the firm's most significant commissions, its demolition served as a galvanizing moment for the historic preservation movement in Chicago.

Source: Ryerson and Burnham Art and Architecture Archive, The Art Institute of Chicago

designation was the former Chicago Stock Exchange Building at 30 N. LaSalle Street. Designed by Louis Sullivan and Dankmar Adler and completed in 1894, the 13-story building was among the firm's most significant commissions. The exterior featured a rhythmic procession of projecting vertical bays, and the base and cornice of the building were enriched with a profusion of Sullivan's signature organic ornamental detailing rendered in terra cotta. The building's trading room, which occupied part of the second and third floors, was also richly detailed, with elaborate stenciled walls, molded plaster capitals, and art glass skylights. Ornamental ironwork, also designed by Sullivan, graced the staircases and doorways.

After their 15-year lease ended, the Chicago Stock Exchange Building moved out of the trading room to the Rookery Building, and the space was converted for use by the Foreman Brothers Bank. In the year following the bank's departure in 1928, the former trading room was converted into offices, and a false ceiling was added to conceal air conditioning ducts and lighting. The McCormick Estates, which had purchased the building in 1906, maintained it as a rental office building through the late 1950s, when it was sold to Sudler & Company. The new owners replaced the elevators around 1960, and in 1964 commissioned the architecture firm Brenner Danforth Rockwell to replace the original entrance underneath the arch on LaSalle Street.

In 1968, the Jupiter Corporation purchased the development rights for the Chicago Stock Exchange Building and secured a 99-year lease for the land. The corporation was owned by real estate developers Jerrold Wexler and Edward W. Ross, who had built the 40-story Outer Drive East apartments at 400 W. Randolph Street in the early 1960s. Wexler and Ross also purchased the development rights for the property west of the Chicago Stock Exchange Building and planned to redevelop the combined site. When word reached the new owners in early 1969 that the CCHAL's advisory committee had recommended the Chicago Stock Exchange Building for potential landmark designation, they contacted the offices of Skidmore, Owings & Merrill and C. F. Murphy and were warned by the architects that there would be substantial pushback from the city's preservationists if they moved forward with their plans to demolish the building. Soon after, the partners were approached by a group of local businessmen—including attorneys William J. and Harold E. Friedman and real estate executive Jerome Winston—who agreed to purchase a one-year option on the Chicago Stock Exchange Building. Operating under the name "30 North LaSalle Partnership," the businessmen spent much of 1970 acquiring land around the Chicago Stock Exchange Building, eventually assembling development rights for three additional adjacent lots with the intention of building a 40-story office tower on the site.

Meanwhile, the CCHAL moved forward with the landmarking process for the Chicago Stock Exchange Building. During a two-day public hearing on the proposed designation in mid-February 1970, attorneys representing the 30 North LaSalle Partnership argued that the building in its current condition was not worthy of preservation and questioned the legality of the new landmarks ordinance, ending testimony with the emphatic statement, "There is no alternative. . .

private interests must be preserved." Joseph O'Neil, executive secretary of the Civic Federation, also testified in favor of the site's redevelopment at the hearing, claiming that a new building on the site would bring "sorely needed tax revenue" to the city. Arguing for the designation, architectural historian and University of Chicago professor Paul Sprague praised Adler & Sullivan's innovative design, which "departs from all that had been done before and reflects a whole new culture; a new era," and proclaimed that "Chicago is the cradle of this new age. . . we are in a modern Florence and we don't know it. We have to come to a point where we must take a stand on the stewardship of our culture."

In a two-hour meeting following the public hearings, the CCHAL voted 7-1 to recommend landmark designation for the Chicago Stock Exchange Building. The recommendation was submitted to the City Council, which sent the matter to the Committee on Cultural and Economic Development for its recommendation. The committee held a public hearing on April 30, and in its June 30 meeting voted 5-1 against landmarking the building, stating that "The City of Chicago cannot afford the luxury of a building as a landmark that, though it may be treasured for historic value and architectural originality, is too far deteriorated to warrant the cost of rehabilitation." The City Council concurred, voting 38-5 not to designate the Chicago Stock Exchange Building a landmark.

In January of 1971, ownership of the property officially passed to the 30 North LaSalle Partnership, and the *Chicago Tribune* published an article announcing that the building would be torn down that summer and replaced with an International-style high rise designed by Dallas architect Thomas E. Stanley. Combined with the City's Council's refusal to designate the building, this announcement seemed to seal the Chicago Stock Exchange Building's fate; however, in mid-February, the CCHAL indicated that they would reopen the designation process for the building. Mayor Daley appeared to support this move, which would buy the city additional time to find a solution that might appease the 30 North LaSalle partners and make designation more palatable to future developers. As early as February of 1970, the CCHAL had been "studying the use of incentives—property tax reduction and zoning 'credits' – to persuade owners to allow their buildings to be declared landmark." The American Institute of Architects (AIA) proposed a program of transferable development rights, which would allow the owners of historic properties in areas zoned for tall buildings to transfer the zoning allowances from the historic building to another site. Others suggested that the city should purchase landmarked buildings outright or pay owners the difference between the value of the existing property and the potential value of the redeveloped site.

The commission's decision to resubmit the Chicago Stock Exchange Building for landmark designation restored some hope among preservationists that the building could be saved, although the City Council publicly stated that the fate of the building was "a closed issue." That same month, a group of 21 local activists organized a new advocate organization called the Landmarks Preservation Council of Illinois (now known, and hereafter referred to, as Landmarks Illinois) to place pressure on Mayor Daley and the city to save the Chicago Stock

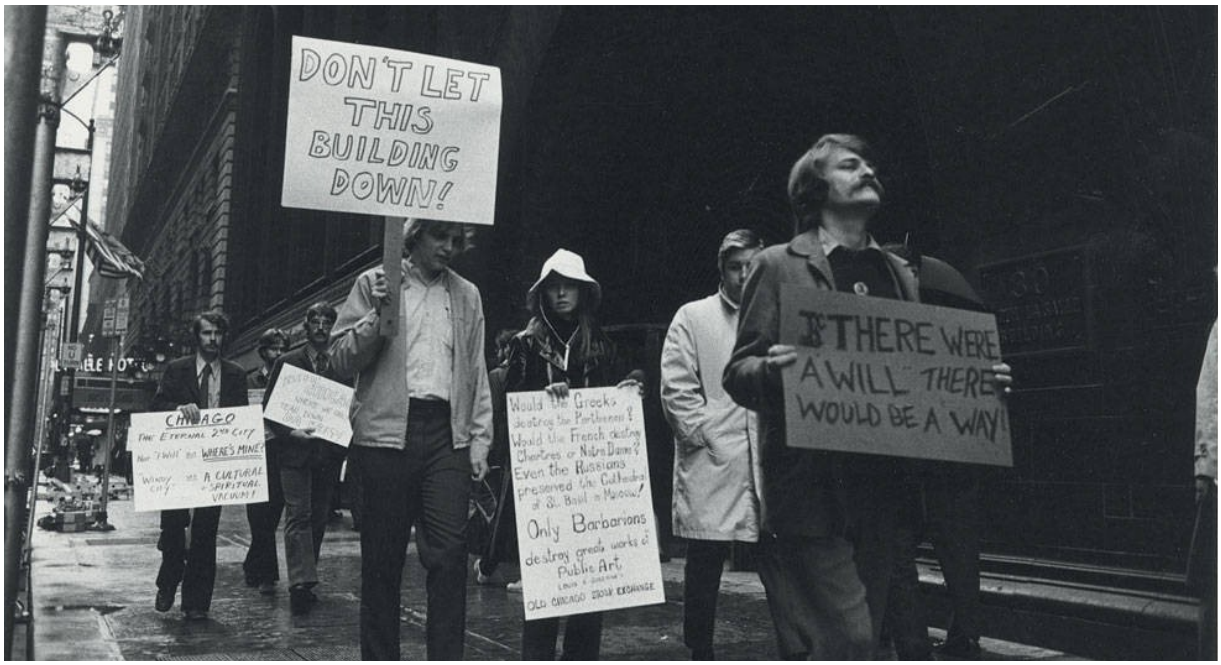
Exchange Building. Led by attorney Richard Miller, the group filed lawsuits on behalf of the building's tenants to fight eviction and inundated the City Council with letters, telegrams, and petitions demanding that the building be saved. Several task forces within the organization were also set up to explore potential litigation against the demolition, as well as financing for the acquisition and restoration of the building by the city or another entity.

In March of 1971, Mayor Daley ordered the Chicago Building Commission to hold the demolition permit for the building and appointed his own committee to explore ways that it could be preserved. Soon after, Chicago architect Harry Weese proposed a plan that would utilize the existing Chicago Stock Exchange Building as an entrance annex for a new high-rise that would be constructed on an adjacent lot—encouraged by the proposal, the CCHAL voted in May to again recommend landmark designation for the building. Although Daley's commission voted on July 1 to recommend that the city purchase the Chicago Stock Exchange Building and resell it to a developer willing to execute Weese's plan, it failed to find a willing buyer, and the demolition permit was finally issued for the building on October 1. Although Landmarks Illinois continued its attempt to stop the demolition by filing petitions with the Cook County Circuit Court and the Illinois Supreme Court, these petitions were denied.

With the demolition of the Chicago Stock Exchange Building assured, cultural institutions in Chicago and throughout the country began vying for its architectural ornament that could be salvaged from the building. The Museum of Modern Art in New York City initially showed interest in acquiring the building's entrance arch, but lost out to the Art Institute of Chicago, who received the arch through a donation from 30 North LaSalle Partners arranged through the city. The Art Institute sought to salvage a substantial amount of material from the building's Trading Room and hired local architect John Vinci to supervise its removal as the structure was being dismantled. The arch was installed on the Art Institute's grounds near the corner of Monroe Street and Columbus Drive, and the trading room was faithfully reconstructed and opened in 1977 in a new wing of the Art Institute.

Assisting John Vinci in the removal of the Chicago Stock Exchange Building's ornament was photographer Richard Nickel, who had been at the forefront of the battle to save the Garrick Theater and was an important figure in the city's preservation movement. A native of Chicago, Nickel had developed a deep respect for the work of Louis Sullivan while studying photography under Aaron Siskind at the Institute of Design. Nickel joined a group of students conducting a photographic survey of Sullivan's buildings under Siskind in the early 1950s, and the project quickly grew into an obsession for the young photographer. Nickel expanded on the work of Siskind's student survey of Sullivan for his graduate thesis, identifying a significant number of the architect's commissions that had been lost or forgotten.

After graduating from the Institute of Design, Nickel established himself as an architectural photographer while continuing his quest to create a definitive catalogue of Sullivan's work. As


DON'T LET THIS BUILDING DOWN!
IF THERE WERE A WILL THERE WOULD BE A WAY!
Would the Greeks destroy the Parthenon? Would the French destroy Chartres or Notre Dame? Even the Russians preserved the Cathedral of St. Basil in Moscow!
Only Barbarians destroy great works of Public Art.
OLD CHICAGO STOCK EXCHANGE
CHICAGO
THE ETERNAL 2ND CITY
WHERE'S MINE?
A CULTURAL SPIRITUAL VACUUM!

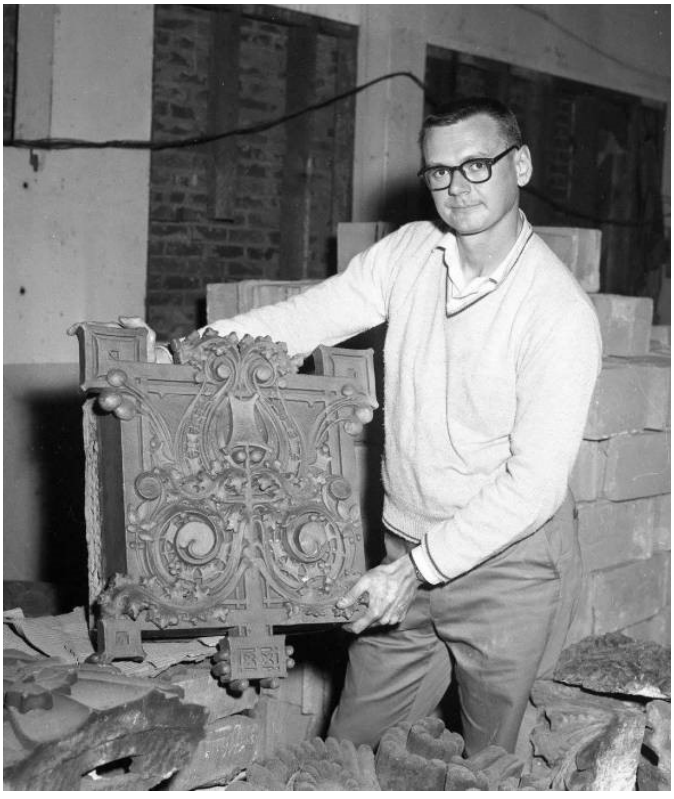
Local preservation activists organized under the newly-formed Landmarks Preservation Council of Illinois (later Landmarks Illinois) to save the Stock Exchange (top). Despite their efforts, demolition of the building began in October 1971 (bottom left). Richard Nickel (below, left), an ardent admirer of Louis Sullivan's work and a skilled architectural photographer, perished in the Stock Exchange in April 1972 when he entered the building to salvage materials.

Sources: Richard Nickel Archive, Ryerson and Burnham Libraries, The Art Institute of Chicago (top & bottom right); Chicago Daily Tribune, October 20, 1971 (bottom left)

Final Attempt to Save Stock Exchange Fails

A final attempt to save the old Chicago Stock Exchange Building from demolition failed yesterday.

Judge Edward J. Egan of Circuit Court ruled against a petition requesting the court to compel City Council action on the recommendation of the Chicago Landmarks Commission that the building be designated a landmark.



he traveled across the country photographing Sullivan buildings in the late 1950s, Nickel began to salvage ornament from buildings that were being demolished. He continued the practice in Chicago, storing dozens of pieces in his parent's small back yard in Logan Square. Nickel eventually sold his collection to Southern Illinois University in the mid-1960s.

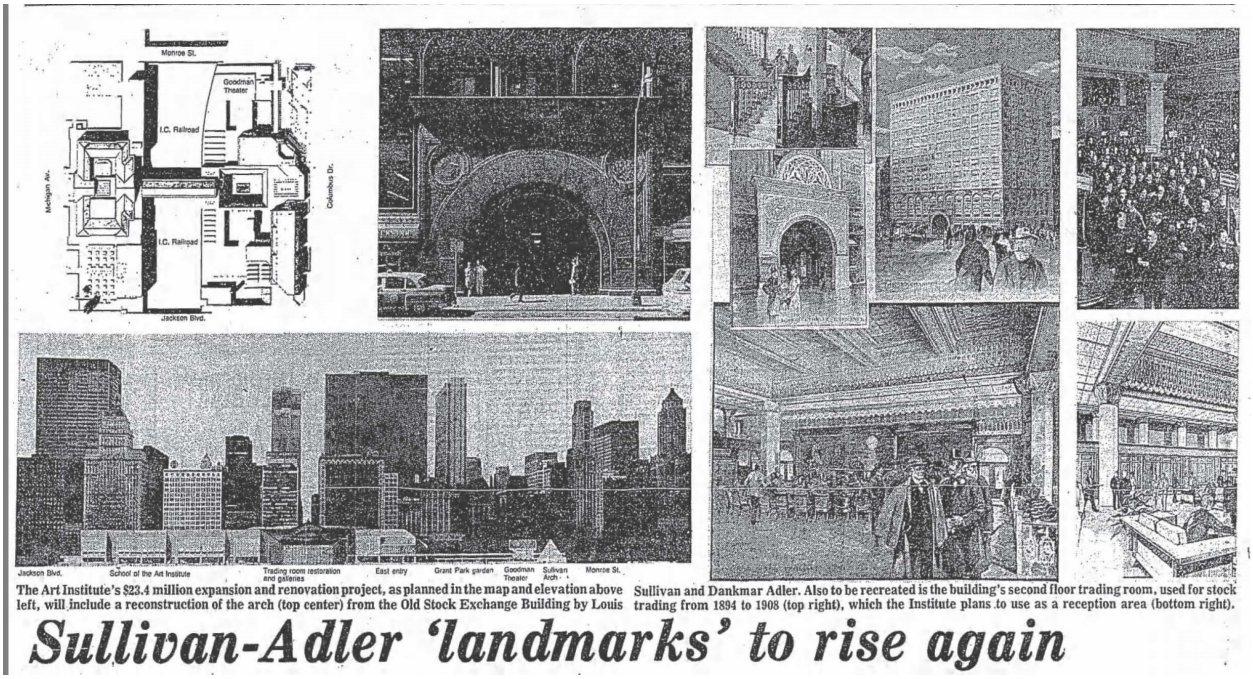
Nickel's reputation in Chicago as a preservation advocate was cemented in his work to save the Garrick Theater, which he considered "the culmination of Sullivan's early architectural ideas." When news of the building's imminent demolition reached him in June of 1960, Nickel spearheaded a grass-roots effort to save the Garrick, urging prominent architects to write letters condemning its destruction, and organizing demonstrations at the building that garnered national media attention. While the campaign ultimately proved unsuccessful, it did raise Nickel's profile among Chicago's preservationist community and with the CCHAL, and Nickel worked with the city to document and remove salvage from several other historic buildings through the 1960s, including the Cable Building and the Republic Building. Nickel also photographed new buildings constructed in the city for prestigious architects like Skidmore, Owings & Merrill, C. F. Murphy Associates, and Bertrand Goldberg.

Disheartened by the loss of other Sullivan buildings in Chicago, Nickel remained largely on the sidelines as the battle over the Chicago Stock Exchange Building heated up in 1970. Nickel supported the work of Landmarks Illinois to save the building, and he organized several protests at the site after the demolition permit was issued in early October 1971. Vinci and Nickel began work on documenting and dismantling the building's Trading Room for the Art Institute the following month and were able to convince the museum to move forward with a plan to reconstruct the entire room within its planned east wing addition. After the salvage work on the Trading Room was completed, the demolition of the building by the Three Oaks Wrecking Company began in earnest. As work on taking down the building continued, Nickel returned in March 1972 to remove four flights of stairs from the building for the new American Wing of the Metropolitan Museum of Art.

On April 13, 1972, Nickel again went into the Chicago Stock Exchange Building to retrieve material from the lower floors of the building. Although the wrecking crew's foreman told him to leave and walked him off the site, Nickel returned later and entered the building undetected. While he was inside, a section of the Trading Room floor collapsed, and Nickel was killed by falling debris. His body was recovered from the building almost one month later, on May 9, 1972.

Richard Nickel's death was ruled an accident, and he was buried in Graceland Cemetery at his family's request. In September 1972, the Chicago Chapter of the American Institute of Architects (A.I.A.) gave a posthumous service award to Nickel for his efforts to document and preserve Chicago's historic architecture.

Construction of the new building at 30 N. LaSalle began in October 1972. In October 1973,


Monroe St.
Goodman Theater
I.C. Railroad
I.C. Railroad
Michigan Av.
Columbus Dr.
Jackson Blvd.
Jackson Blvd.
School of the Art Institute
Trading room restoration and galleries
East entry
Grant Park garden
Goodman Theater
Sullivan Arch
Monroe St.
The Art Institute's $23.4 million expansion and renovation project, as planned in the map and elevation above left, will include a reconstruction of the arch (top center) from the Old Stock Exchange Building by Louis Sullivan and Dankmar Adler. Also to be recreated is the building's second floor trading room, used for stock trading from 1894 to 1908 (top right), which the Institute plans to use as a reception area (bottom right).
Sullivan-Adler 'landmarks' to rise again

The Art Institute of Chicago, working with architect John Vinci, salvaged materials from the Stock Exchange to reconstruct the building's trading room in the museum's new wing, which opened in 1977. The monumental entrance arch (below) was also saved and installed on the Art Institute's grounds. Sources: *Chicago Daily Tribune,* August 11, 1974 (top); https://commons.wikimedia.org/wiki/File:ChicagoStockExchange01.jpg (bottom)

Mayor Daley and Illinois Governor Dan Walker attended the topping out ceremony for the building, along with Allen P. Stults, a representative of the Walter E. Heller International Corp. That same day, the *Chicago Tribune* reported that Heller International, a Chicago financial firm, planned to move its headquarters to 30 N. LaSalle, and that the building would be named the Heller International Building. Other early tenants in the building included Penn Mutual Life Insurance, the Fanny and John Hertz Foundation, the trust division of the Continental Illinois National Bank & Trust Company, and the Estech Chemical Corporation.

The destruction of the Chicago Stock Exchange Building and its replacement with a Texas architect's International-style building, is widely viewed as a watershed moment for historic preservation in Chicago. Although economic and political forces in the city continued to pose a real threat to its historic buildings, the efforts made by Landmarks Illinois and other preservation advocates to save the building, as well as the extensive coverage in the local and national media, led to increased public support of historic preservation in Chicago. In a 1978 article documenting a rise in adaptive reuse projects in the city, William McLenahan, head of the CCHAL, noted that "[c]itizen support for preservation has never been stronger than it is now."

In the years immediately following the demolition of the Chicago Stock Exchange Building, Landmarks Illinois expanded its mission to become a state-wide advocacy organization with thousands of members. At the same time, the organization also pushed for amendments that would strengthen the existing Chicago Landmarks Ordinance.

The demolition of the Chicago Stock Exchange Building also highlighted the need for advocates to grapple with the economic realities around preserving buildings, especially within dense urban centers like Chicago where redevelopment pressures were greatest. After the City Council dismissed its proposal to transfer the Floor-to-Area Ration (FAR) from the Chicago Stock Exchange Building to another site, the Chicago Chapter of the AIA formed a task force in 1970 to further develop a program for the transfer of development rights for Chicago. John J. Costonis, a law professor at the University of Illinois Urbana-Champaign who was a member of the task force, later expanded this work into "The Chicago Plan," an ambitious proposal that combined zoning bonuses, development rights transfers, and tax incentives to encourage preservation. Although the plan was never implemented in full, changes to the federal tax law in the 1970s and early 1980s opened up financial incentives for historic buildings that are still used today.

THOMAS E. STANLEY II, ARCHITECT OF 30 NORTH LASALLE

The building at 30 N. LaSalle Street was designed by Thomas E. Stanley II (1917-2001), a prolific architect whose Dallas-based firm produced International Style and New-Formalist office buildings for corporations throughout the country in the 1960s and 1970s. Stanley began his career in the late 1940s in the Houston office of Wyatt C. Hedrick, one of the largest

architecture firms in Texas. In 1959, Stanley established his own firm in Dallas, Thomas E. Stanley Architects & Engineers, which focused largely on the design of banks, corporate office buildings, hotels, and shopping centers. By the time it was commissioned to design the new building at 30 N. LaSalle in 1971, Thomas E. Stanley Architects & Engineers had expanded into a national firm, with major projects throughout Texas and the Southwest, as well as New York City, Columbus, Indianapolis, Omaha, Atlanta, and Kansas City. Stanley's design for 30 North LaSalle, which was completed in 1975, was among the architect's last major commissions.

Thomas E. Stanley II was a prolific architect, based in Dallas, Texas, whose firm designed buildings throughout the country in the post-World War II period. The building at 30 N. LaSalle Street is his only known commission in Chicago.

Source: Squire Haskins Photo Collection, University of Texas at Arlington

Thomas E. Stanley was born May 1, 1917, in Rocky Mount, North Carolina. Abandoned by his parents at the age of five, Stanley was raised by his aunt on a small cotton farm in South Carolina. After receiving a degree in architecture from Clemson College in 1938, Stanley worked as a draftsman for several architects in Atlanta and North Carolina. Stanley served in the Army Air Corps during World War II, attending the Army Air Force Navigation School in Monroe, Louisiana before serving as a bombardier and flight instructor at Ellington Field outside of Houston through the end of the war.

After his discharge from the Army, Stanley remained in Houston and applied for his architectural license there. In 1947, he joined the Houston office of Wyatt C. Hedrick, a prominent Texas architect who was known for numerous large scale commercial, institutional, and educational buildings throughout Texas and the Southwest. Stanley rose through the firm in the 1950s. By 1957, he was a named partner in all three of the firm's branch offices—Hedrick

While employed with Wyatt Hedrick, Stanley quickly moved up ranks to become partner. An important commission with Hedrick is this high-rise office building at 211 North Ervay Street in Dallas. Completed in 1958, the building features an eye-catching curtain wall of alternating bands of ribbon windows and aquamarine porcelain panels. (Source: dallascityhall.com)

Another important design by Hedrick and Stanley is a 1960 addition, at left in this photo, to the Fidelity Union Life Complex in Dallas. The facade is composed of Kasota limestone, deep green granite and ribbon windows. (Source: connectstructural.com)

In 1961, Stanley was selected to design a new bank and office tower for the First National Bank in Dallas with prominent local architect Geroge L. Dahl. Stanley is credited with adding the restrained classical nuances to the design. The building was widely praised, and its success established Stanley's reputation as a bank designer through the 1960s and early 1970s. (Source: Dallas News)

and Stanley Architects-Engineers (Forth Worth), Hedrick, Stanley and Morey Architects-Engineers (Dallas) and Hedrick, Stanley and Lightfoot Architects-Engineers (Houston). Among his most significant commissions during his partnership with Hedrick was the high-rise office building at 211 North Ervay Street in Dallas. Completed in 1958, the building was an early example of International Style modernism in the city and featured an eye-catching curtain wall of alternating bands of ribbon windows and aquamarine-colored panels.

In 1959, Stanley established his own firm in Dallas, called Thomas E. Stanley Architects & Engineers. Although Stanley's work while in partnership with Wyatt C. Hedrick was limited primarily to Texas, Thomas E. Stanley Architects & Engineers designed a wide range of buildings across the country and abroad. By the time it was approached by 30 North LaSalle Partners to design the new office building in Chicago, Thomas E. Stanley Architects & Engineers had grown into a national firm, with offices in Dallas, Phoenix, and Omaha, a staff of 90, and licenses to practice architecture in 28 states. In 1964, the firm was included in a list of the country's 100 largest architectural firms compiled by *Architectural Forum* – of the 50 top firms on the list, Thomas E. Stanley Architects & Engineers was one of only a handful of firms based outside of New York, Chicago, Los Angeles, or other major East Coast cities.

Along with bank buildings and commercial office towers, the Thomas E. Stanley designed hotels, shopping centers and department stores, industrial buildings, and research facilities. In 1967, American Airlines commissioned Stanley to design the campus for its "Academy of Flight," a state-of-the art training center for commercial airline pilots near the planned Dallas-Fort Worth International Airport. The $80 million complex, which was completed in the early 1970s, included classroom and administrative buildings as well as a safety research center and a building to house multiple flight simulators.

By the time he established his own firm in 1959, Stanley had begun to move away from a strict interpretation of International Style Modernism. In his design for the Bank of Georgia Building in Atlanta (1959), Stanley retained the rectilinear massing and expressed structure of the typical mid-century International-Style office tower, but incorporated porcelain enamel spandrel panels and gold anodized mullions and piers that enlivened the façade and created a tension between the horizontal and vertical. This introduction of rich materials can also be seen in his 1960 design for the addition to the Fidelity Union Life Complex in Dallas (a designated City of Dallas Landmark), which featured a façade of Kasota limestone and ribbon windows recessed behind deep green granite spandrels.

Through his connections to insurance magnate Carr P. Collins, in 1961 Stanley was selected to design a bank and office tower for the First National Bank in Dallas with prominent local architect George L. Dahl. Dahl and Stanley's design for the building featured a 44-story hexagonal tower rising from a massive eight-story, marble-clad base that covered an entire city block. The base housed First National's banking operations, and the lower five stories were ringed with a series of arched openings supported by square columns. The tower, which

While rooted in International-Style modernism, Stanley's corporate designs often included restrained classical elements that were characteristic of the New Formalist architecture popularized by architect Edward Durell Stone in the 1950s and 1960s.

Top Left: Indiana National Bank, Indianapolis, IN (Source: Indiana Historical Society)

Top Right: Traders National Bank, Kansas City, MO *(*Source: Missouri Valley Special Collections, Kansas City Public Library, Kansas City, MO)

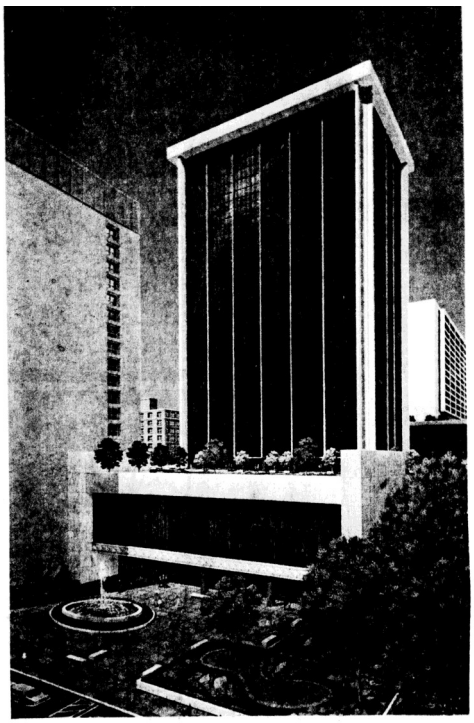
Left: United National Bank of Little Rock, Little Rock, AR (Source: unionplazabuilding.com)

Thomas E. Stanley's corporate towers were the first substantial modernist buildings to be constructed in smaller American cities and served as potent visual representations of efforts by local businessmen and city officials to modernize their central business districts.

Top left: First National Bank, Omaha, NE (Source: Wikimedia Commons)

Top right: Indiana National Bank, Indianapolis, IN (Source: Indiana Historical Society)

Bottom left: Deposit Guaranty Plaza, Jackson, MS (Source: The Clarion Ledger, September 20, 1972)



DOWNTOWN JACKSON WILL benefit markedly from the new Deposit Guaranty Plaza pictured above, on Capitol Street, embracing banking quarters, office space, park area in front and parking connection on the Amite street side, with arcade and mall for pedestrians on the ground level.

$15 Million Building Here For Deposit Guaranty Plaza

contained leased office space, was clad in polished gray plate glass, with contrasting white marble-clad vertical columns that emphasized the height of the building. These "classical nuances" were credited to Stanley and reflected the growing influence of New Formalism on his design philosophy. Pioneered by architects Oscar Niemeyer, Edward Durell Stone, and Philip Johnson, New Formalist architecture marked what architectural historian Nikolaus Pevsner called a "'return to historicism' in architecture, which demonstrated that even pioneer modernists had become sources for revivalist interest and architecture form-making by the third quarter of the 20th century." New Formalist buildings were characterized by their use of rich materials and stylized or abstracted Classical architectural features including arches, columns, colonnades or arcades. High rise buildings designed in the New Formalist style were often set on substantial bases or plinths clad in stone and ringed with arcades.

The success of the First National Bank Building (listed in the National Register of Historic Places in 2016) raised the profile of the firm, and soon Stanley was receiving commissions from corporations and developers across Texas and the Southwest. His firm developed a reputation for its bank designs and opened a dedicated department to handle commissions for bank buildings. Through the 1960s and early 1970s, Thomas E. Stanley Architects & Engineers designed banking headquarters for a number of banks throughout the South, Southwest, and Midwest, including the Traders National Bank in Kansas City, Missouri (1962, listed in the National Register of Historic Places in 2016), the United National Bank of Little Rock (1969), the Indiana National Bank in Indianapolis (1970), and the Liberty National Bank and Trust Company in Oklahoma City (1971).

In cities across the country, the firm's corporate towers were the first substantial modernist buildings to be constructed downtown and served as potent visual representations of efforts by local businessmen and city officials to modernize their central business districts. Reporting on the construction of the new Bank of Georgia Building in Atlanta in 1959, *The Atlanta Journal* proclaimed Stanley's design to be "an impressive addition" to the downtown skyline, and noted that, when completed, it would be "the tallest building south of Baltimore." At the time of its opening in 1965, the First National Bank Building was the tallest building west of the Mississippi River. In the Midwest, Stanley's Indiana National Bank building, at 37 stories, was the tallest in the state at the time of its completion in 1970; Indianapolis Mayor John J. Barton called the building "a great boost to downtown and an indication of its faith in the city's future." When plans for the Deposit Guaranty Plaza in downtown Jackson, Mississippi were announced in September 1972, *The Clarion-Ledger* reported that "the complex will be one of the largest and most important privately financed construction projects in Mississippi."

While Stanley's clients may not have been familiar with the tenets of New Formalism, they appreciated that his buildings incorporated references to traditional architecture, which softened the severity of the typical mid-century office tower. A profile on Stanley in the August 2, 2001 edition of the *Dallas Observed* noted that "Corporate developers loved his classical elements—that touch of class, which Stanley told them was his way of putting 'a little romance in their

The firm's smaller commissions included purer iterations of New Formalist architecture, exhibiting more expressive forms and shapes.

Top: Cambridge Tower, Austin, TX (Source: Dzahsh, Wikimedia Commons)

Center: Sanger-Harris Department Store, Dallas, TX (Source: https://beltlinesupply.com/blogs/the-metroplex-blog)

Bottom: Bank of Commerce, Abilene, TX (Source: Google Streetview)

Stanley's Atlantic Richfield Production Research Center, Plano, TX, completed in 1967.
(Source: *Progressive Architecture*, January 1968)

buildings.'"

Stanley's smaller commissions, such as the 1965 flagship location for the Sanger-Harris department store, were purer iterations of New Formalist architecture, exhibiting more expressive forms and organic shapes. The four-story building featured windowless street-facing elevations shallowly recessed behind a series of round-arch openings supported by slender pillars, giving the building a temple-like appearance. In his design for the Bank of Commerce in Abilene, Texas (1965), Stanley topped an arcade supported by slender concrete piers with a substantial parapet clad in concrete panels pierced by tear-shaped openings. His AIA-award-winning design for the Atlantic Richfield Production Research Center in Plano, Texas (1967) featured recessed glass walls enveloped by a bold geometric arcade with curved openings.

In addition to commercial office and retail buildings, the firm also designed hotels, apartment buildings, and religious buildings, including several commissions abroad. Notable examples include the Malta Hilton Hotel in Spinola, Malta (1967); Monterrey Ramada Inn in Mexico (1966), the Palo Alto Cabana Motor Hotel in California (1961) and the Dallas Cabana Motor Inn in Texas (1965); Cambridge Tower Apartments (1962, listed in the National Register of Historic Places in 2018); and Lover's Lane United Methodist Church in Dallas, Texas (1970).

Stanley's astounding success in the 1960s and 1970s was driven in large part by his ability to cater to the specific needs and budgets of corporate developers. Through his work designing bank headquarters that also included leased office space, Stanley had developed a "formula for achieving economics" in office buildings that appealed to owners looking to maximize return on investment. In a profile of the firm published in the November 19, 1967, edition of the *Dallas Morning News*, Stanley explained that "Economics aren't necessarily part of an architect's responsibility, but we make them part of ours. Why build something that won't pay for itself?" Orville Summey, who headed the firm's design department, similarly summarized the firm's philosophy, stating in the article, "We believe architecture and economics can marry."

The firm achieved this 'marriage' through a detailed appraisal of the structural design, as well as through the "judicious use of exterior materials—elegance where it is required, less expensive materials in other areas." This approach proved effective—Dallas architect Dennis Axberg, who worked in Stanley's office, recalled that developers sought out the firm "because his [Stanley's] reputation with lenders made it easier for them to secure money."

In the case of 30 North LaSalle in Chicago, the developers' choice of Stanley was born partly out of necessity, given the controversy surrounding the proposed demolition of the Chicago Stock Exchange Building. In a 1983 article on the "trend toward hiring out-of-town architects to do downtown work," *Chicago Tribune* architecture critic Paul Gapp noted:

> Downtown long has been the turf of Chicago architects, with only one memorable exception. After the landmark Adler & Sullivan-designed Old Chicago Stock Exchange at 30 N. LaSalle

While primarily a commercial architect, this pair of expressive churches in Dallas demonstrates Stanley's range. Top: St. Monica's Catholic Church in Dallas from 1967 (Source: https://www.roadarch.com/11/4/monica3.jpg). **Bottom: Lovers Lane UMC of 1970.** (Source: https://ntcumc.org/)

Street was torn down in 1972, local architects were not eager to risk stigmatization by designing a new office structure for the site. The job finally went to architect Thomas E. Stanley of Dallas.

During the fight over the proposed demolition of the Sullivan-designed Troescher Building in 1978, the *Chicago Sun-Times* reported that noted Chicago firm C. F. Murphy Associates had prepared drawings for a building to replace the Stock Exchange in the early 1960s, "but the civic uproar was so intense that Murphy dropped out." The firm's fear that being attached to the project would damage its reputation among Chicago architects was justified--in the fall of 1971, architect Ben Weese sent a letter to the Chicago Chapter of the American Institute of Architects (AIA) recommending that the chapter's board move to expel any architect associated with the new building. Although Weese's letter did not represent the position of every architectural firm in the city, it did reflect the strength of feeling surrounding the fate of the Chicago Stock Exchange Building, and most of the city's prominent firms did not wish to be associated with the destruction of a building that had been widely lauded in the national press, or to have their designs for its replacement held up for intense scrutiny and comparison.

CATALOG OF WORKS BY THOMAS E. STANLEY II

Selected Commissions with Wyatt C. Hedrick

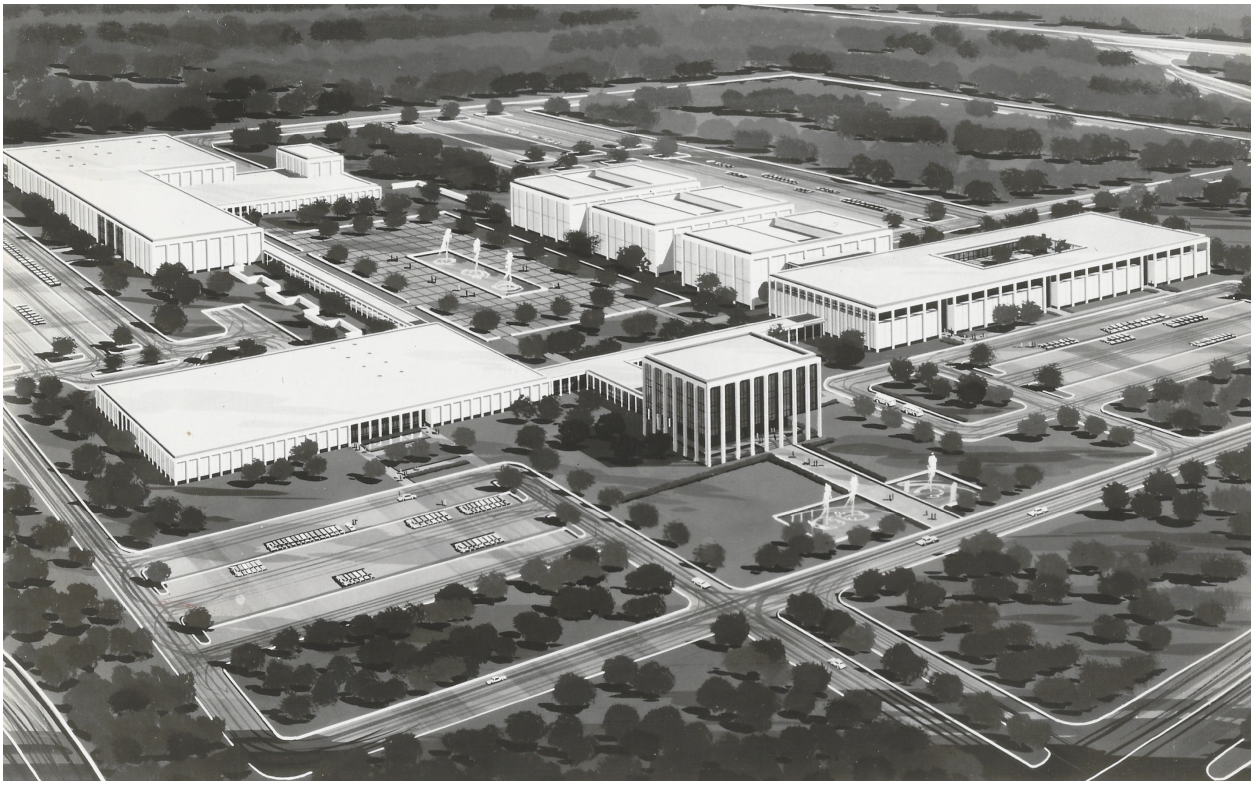
- 1957, Central Christian Church, Church building, Fort Worth, TX
- 1957, Colorado and Southern Railway Company, freight and passenger depot, Boulder, CO
- 1957, Gatesville School for Boys. Chapel, Gatesville, TX
- 1957, H. and N.T. Motor and Freight Lines Inc. office and terminal building, Dallas, TX
- 1957-58, Civil Courts Building, Fort Worth, TX
- 1957, Jackson Chevrolet Co. sales and service buildings, Garland, TX
- 1957, Municipal Buildings, Gainesville, TX
- 1957, Plumbers and Steamfitters Local #1 union headquarters, Dallas, TX
- 1957, Sudan I.S.D. Homemaking building, Sudan, TX
- 1957, Tarrant County Youth Center, Fort Worth, TX
- 1957, Texas Highway Dept. district headquarters buildings, Paris, TX
- 1958, 211 North Ervay Building, Dallas, TX
- 1958, Dr. Platt Allen medical clinic, Weatherford, TX
- 1958, Casa Del Club, Ciudad Bolívar, Venezuela
- 1958, Fort Worth and Denver City Railroad, Mechanical building, Fort Worth, TX
- 1958, Lewter Corp. cooling building and slaughtering facilities, Lubbock, TX
- 1958, Jay's Supermarket, Gallup, NM
- 1958, Methodist Student Center building, Stephenville, Dallas, TX
- 1958, Shippers Warehouse Co. warehouse and office, Dallas, TX
- 1958, Sol Dey Rey Farms (as Hedrick, Stanley and Lightfoot)
- 1958, Texas National Guard, One unit armory, Weatherford, TX
- 1958, Trinity Methodist Church Sanctuary, Fort Worth, TX
- 1959, Bank of Georgia Building, Atlanta, GA
- 1959, Curtis Building – Akard St and Cedar Springs Rd, Dallas, TX
- 1959, Midwestern Baptist Theological Seminary dormitory building and married couples

apartments, Kansas City, MO
- 1959, Elementary school building, Wilmer, TX
- 1960, Addition to the Fidelity Union Life Complex, Dallas, TX **(designated City of Dallas Landmark 2006, National Register listed 2006)**
- 1964, Federal Office Building, Fort Worth, TX

With George Dahl
1962–1965, First National Bank Tower, Dallas, TX **(National Register listed 2017)**

As Thomas E. Stanley and Associates
- 1959, Treasure Cay Resort, Treasure Cay, Bahamas
- 1961, Palo Alto Cabana Hotel, Palo Alto, CA
- 1962, El Tropicano Hotel, San Antonio, TX
- 1962, Vaughn Building Addition, Midland, TX **(National Register listed 2016)**
- 1962, Oak Park Plaza Building, Welborn St. and Rawlins St., Dallas, TX
- 1962, Phoenix Title and Trust Building (Transamerica Office Building), Tucson, AZ
- 1962, Menasco Manufacturing Company Factory, Burbank, CA
- 1963, Dallas North Regional Shopping Center, Dallas, TX
- 1963, Traders National Bank, Kansas City, MO **(National Register listed 2015)**
- 1963, Southern Arizona Bank Building, Phoenix, AZ
- 1963, Community Bank Building, San Jose, CA
- 1964, First City National Bank of El Paso, El Paso, TX
- 1964, One Lee Park West, Dallas, TX
- 1965, Guaranty Bank Square, Phoenix, AZ
- 1965, Sanger-Harris Department Store, Dallas, TX
- 1965, Cambridge Tower, Austin, TX **(National Register listed 2018)**
- 1965, Mayflower Building, Dallas TX **(National Register listed 2014)**
- 1965, Noel Page Building, Dallas, TX
- 1965, Shaw-Walker Building, Dallas, TX
- 1965, Cabana Motor Hotel, Dallas, TX
- 1966, Monterrey Ramada Inn, Monterrey, Mexico
- 1966, Bank of Commerce, Abilene, TX
- 1966, Bank of Dallas, Lemmon Street, Dallas, TX
- 1966 – 1967 - Centurion Tower, Tulsa, OK
- 1967 – Atlantic Richfield Production Research Center, Plano, TX
- 1967-1972 – American Airlines Academy of Flight, Ft. Worth, TX
- 1967, Malta Hilton Hotel, Spinola, Malta
- 1968, First National-Pioneer Bank, Lubbock, TX
- 1968-72, Carr P. Collins Hospital, Baylor University Medical Center, Dallas, TX
- 1968, West Park Shopping Center, Lubbock, TX
- 1968, IBM Building, 4502 N. Central Avenue, Phoenix, AZ
- 1968-71, First National Bank, Omaha, NE (National Register listed 2025)
- 1969, Union National Bank of Little Rock, AR
- 1970, Indiana National Bank, Indianapolis, IN

- 1970, Gulf and Western Building, New York City, NY
- 1970, Midland Building, Columbus, OH
- 1970, Lover's Lane United Methodist Church, Dallas, TX
- 1971, 3131 Turtle Creek Building, Dallas, TX
- 1971, Liberty, the Bank of Mid-America, Oklahoma City, OK
- 1972, Plaza One Building, Amarillo, TX
- 1974, 30 North LaSalle, Chicago, IL
- 1975, Deposit Guaranty Plaza, Jackson, MS



In 1967, Stanley received one of his largest commissions from American Airlines for its Academy of Flight on a sprawling 80-acre campus serving Dallas and Fort Worth, Texas. When it was completed in 1969 it was the world's largest airline personnel training centers. Source: Ramsey Historic Consultants, Inc.

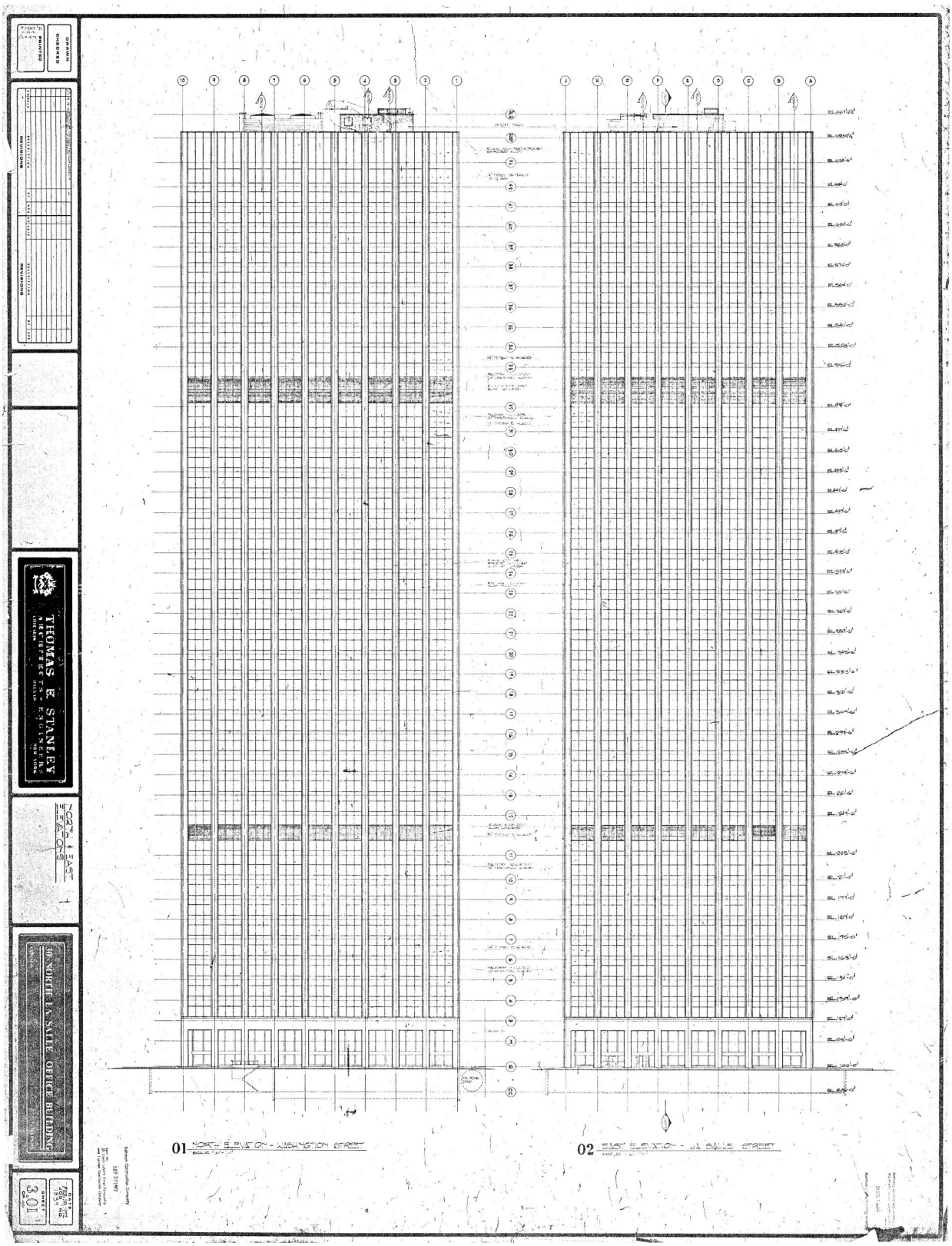
THE INTERNATIONAL STYLE AND THE DESIGN OF 30 NORTH LASALLE

In keeping with his commissions in Texas and other cities through the late 1960s and early 1970s—modern glass and steel buildings that featured stylized classical elements characteristic of New Formalist architecture—Thomas Stanley's design for 30 North LaSalle is an International Style office tower with restrained New Formalist elements. The International Style high rise was first developed by renowned German architect Ludwig Mies van der Rohe, who immigrated to Chicago in 1938 to serve as director of the Armour Institute of Technology (later known as the Illinois Institute of Technology after its merger with the Lewis Institute). From the late 1940s through the late 1950s, Mies designed several buildings that set the standard for International Style skyscrapers, including the apartment buildings at 860-880 Lake Shore Drive (1948-1952, a designated Chicago Landmark), the Esplanade Apartments at 900-910 N. Lake Shore Drive (1956), and the Seagram Building in New York City (1958). These buildings were characterized by their rectilinear forms, planar walls, skeletal steel or concrete construction, which was either a visible element of the exterior (as in 860-880 N. Lake Shore Drive) or expressed through an overlying curtain wall, and lack of applied ornament.

By the late 1960s, the Miesian skyscraper—"the tall building as glass box"—had become the prototype for tall office buildings throughout the country. In Chicago, firms like Skidmore, Owings & Merrill (SOM)—whose offices were filled with Mies's former students—designed buildings that adhered to Mies van der Rohe's model, and smaller firms also designed their own iterations of Miesian skyscrapers for corporate offices, apartments, and government buildings. To speculative developers like 30 North LaSalle Partners, an International Style high rise projected an air of modernity and corporate strength to potential tenants within Chicago's financial hub.

Stanley's design for 30 North LaSalle displays all the character-defining features of an International Style high rise, while incorporating New Formalist elements that broke with strict Miesian tradition. The building's underlying steel structure is expressed largely through the design of its glass and aluminum curtain wall. The columns above the ground floor are clad in black anodized aluminum and clearly delineate the structural bays on each elevation. Between the columns, the bays are filled with three single-light windows divided by thin, slightly projecting, black anodized aluminum mullions that extend in a continuous line up the face of the curtain wall.

Deviating from the typical treatment of the Miesian curtain wall of the 1950s and 1960s, in which the floors of the building were clearly marked by steel or aluminum spandrel panels, the curtain wall at 30 North LaSalle features black spandrel glass at the floor plates; paired with darkly tinted windows, these spandrel panels create a more subtle expression of structure while


01 NORTH ELEVATION - WASHINGTON STREET
02 EAST ELEVATION - LA SALLE STREET
THOMAS E. STANLEY
30 NORTH LA SALLE OFFICE BUILDING

Original elevation drawings of 30 N. LaSalle from 1972.

Stanley's design for 30 N. LaSalle displays all the character-defining features of an International Style high rise, while incorporating New Formalist elements that broke with strict Miesian tradition. The polished granite base of the building (below) and the prominent columns along the upper floor curtain walls (above) are abstracted Classical elements typically found in New Formalist buildings.

highlighting the verticality of the columns. Continuous mullions are also placed along the sides of the columns; drawings for the building indicate that these mullions were originally to be rendered in bronze anodized aluminum, but these were later changed to black anodized aluminum to match the surrounding mullions. This strong articulation of the vertical columns was a hallmark of New Formalist structures, which drew inspiration from Classical architecture. The curtain wall is interrupted only by two mechanical levels at the 11th and 33rd floors, both of which are covered with a series of black anodized aluminum louvers.

At the ground floor and mezzanine, Stanley incorporated his strongest New Formalist element. Instead of continuing the black anodized aluminum of the curtain wall to the base of the building, consistent with a Miesian skyscraper, Stanley sheathed the columns and exterior walls of the ground floor mezzanine in smooth, polished black granite, creating a modern iteration of a Classical two-story base.

Although the retail spaces on the ground floor have been remodeled, the original lobby for the building remains intact, and exhibits the high-end finishes typical of International Style high-rise office buildings. The interior of the lobby is spare, with walls clad in rust colored, highly variegated marble. The columns and floor are covered with white marble, providing a contrast to the dark cladding on the walls.

When it was completed in 1974, the building at 30 N. LaSalle was one of the first International Style high rises to be completed along the LaSalle Street corridor. While new buildings had proliferated in other areas of the city's commercial downtown in the decades immediately following World War II, LaSalle Street remained untouched by new development. By the late 1960s, however, increasing demand for more office space along the city's "financial strip" led to discussions of new projects in the area. Alvin Nagelberg, real estate editor of the *Chicago Tribune*, wrote in January of 1970 that the area was "alive with rumors and negotiations—some serious, some not—of redevelopment," and that "the single goal is to put up taller office buildings to meet the unsatisfied demand for more space for business." The first of these redevelopment projects to be completed was the Heitman Building at 180 N. LaSalle, a 37-story concrete-frame International Style office building designed by Harry Weese and completed in 1972. 30 North LaSalle Street was completed two years later, as was SOM's Miesian west addition to the Harris Trust & Savings Bank at the southwest corner of Monroe and LaSalle Streets. These initial post-war developments were followed by a wave of new construction along LaSalle that continued through the late 1980s.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Section 2-120-690), the Commission on Chicago Landmarks has the authority to make a recommendation of landmark designation for an area, district, place, building, structure, work of art, or other object within the City of Chicago if the

Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses sufficient integrity to convey its significance. The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that 30 North LaSalle be designated as a Chicago Landmark:

Criterion 1: Value as an Example of City, State, or National Heritage

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.

- The building at 30 North LaSalle replaced the Chicago Stock Exchange Building which was built in 1894 and considered a significant work of the Chicago architectural firm of Adler and Sullivan.

- 30 North LaSalle is a visible reminder of the fraught beginnings of the modern historic preservation movement in Chicago, as architects, historians, planners, and advocates struggled to save the city's late 19th and early 20th century architectural gems from demolition in the building boom following World War II.

- 30 North LaSalle was designed specifically to replace the Stock Exchange, and the plan to demolish the Stock Exchange was not executed until a plan to construct the new building had been formulated. In this way, the construction of Stanley's building at 30 North LaSalle and the demolition of the Stock Exchange are inextricably linked in representing a significant moment in the development of Chicago's historic preservation movement.

- The demolition of the Stock Exchange served as a galvanizing moment for the city's preservationists, leading to the formation of the Landmarks Preservation Council (later Landmarks Illinois). The campaign that developed around the demolition of the Stock Exchange raised public awareness of the importance of the city's historic architecture and ushering in a new era of more sophisticated and effective advocacy that would ultimately preserve many of the city's most architecturally significant buildings.

Criterion 4: Exemplary Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The building at 30 North LaSalle is a rare example of an International Style tall office building that also exhibits elements of New Formalism—a style that was rarely used by post -war architects in Chicago. Stanley's design for 30 North LaSalle was a subtle shift away from the strict interpretation of International Style modernism popularized by Mies van der Rohe in the 1950s and 1960s. The building exhibits the rectilinear form, expressed steel construction, and lack of applied ornament typical of International Style buildings, while the

strong verticality of the building's exterior columns and the sleek granite cladding at the first and second floors are stylized classical elements utilized in New Formalist design.

- When it was completed in 1974, the building at 30 N. LaSalle was among the first International Style high rises to be constructed along LaSalle Street. While new buildings had proliferated in other areas of the city's commercial downtown in the decades immediately following World War II, LaSalle Street remained untouched by new development until the 1970s. Along with Harry Weese's Heitman Building (180 N. LaSalle, 1972) and Skidmore Owings and Merrill's west tower addition to the Harris Bank Building (1974), 30 North Lasalle represents the first introduction of post-war modern architecture along the LaSalle Street corridor.

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, State of Illinois, or the United States.

- The building at 30 North LaSalle is the only building in Chicago designed by Thomas E. Stanley II (1917-2001), a prolific Dallas-based architect who was best known for his modernist corporate office towers. At the height of his career in the 1960s and early 1970s, Stanley was licensed to practice architecture in 28 states, and his firm designed significant buildings in the Modernist and New Formalist styles in states across the country, including Georgia, Mississippi, New York, Ohio, Illinois, Indiana, Oklahoma, Nebraska, Missouri, Arkansas, Arizona, and California. The firm also designed several hotel and resort properties outside of the United States, including Malta, Mexico, and the Bahamas.

- In 1964, Thomas E. Stanley Architects & Engineers was included in a list of the country's 100 largest architectural firms compiled by *Architectural Forum.* Of the 50 top firms on the list, Stanley's firm was one of only a handful of architects based outside of New York, Chicago, Los Angeles, or other major East Coast cities. Stanley's astounding success in the 1960s and 1970s was driven in large part by his ability to cater to the specific needs and budgets of corporate developers.

- Thomas E. Stanley Architects & Engineers developed a reputation for its bank designs and opened a dedicated department to handle commissions for bank buildings. Through the 1960s and early 1970s, Thomas E. Stanley Architects & Engineers designed banking headquarters for a number of banks throughout the South, Southwest, and Midwest, including the Traders National Bank in Kansas City, Missouri (1962, listed in the National Register of Historic Places in 2016), the United National Bank of Little Rock (1969), the Indiana National Bank in Indianapolis (1970), and the Liberty National Bank and Trust Company in Oklahoma City (1971).

- Stanley's corporate office towers were transformative additions to downtowns in many cities throughout the country, serving as both the first substantial representation of modernism and as potent visual representations of efforts by local businessmen and city officials to modernize their central business districts. Many of the firm's buildings, including the First National Bank in Dallas, Texas (1965), Indiana National Bank in Indianapolis (1970), and Deposit Guaranty Plaza in Jackson, Mississippi (1975), were the tallest buildings in their state or region when completed.

- Although much of his early design work under prominent Texas architect Wyatt C. Hedrick hewed closely to the tenets of the International Style, Stanley began to move away from International-Style Modernism after establishing his own firm in the late 1950s. In the 1960 and early 1970s, he designed several outstanding New Formalist buildings, including the Sanger-Harris Department Store (1965), the Atlantic Richfield Production Research Center (1967), Lover's Lane United Methodist Church (1971). In many of his designs for corporate office buildings – including the First National Bank Building in Dallas (1965), the Indiana National Bank (1970), the Midland Building in Columbus, Ohio (1970), the Gulf and Western Building in New York City (1970), the First National Bank in Omaha, Nebraska (1971), as well as 30 North LaSalle—Stanley combined elements of the International Style and New Formalism, softening the severity of the Miesian idiom to make the designs more appealing to corporate developers.

Integrity Criteria

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural, or aesthetic interest or value.

The building at 30 North LaSalle retains good exterior integrity. Its overall historic massing, expressed steel framing, and rectilinear glass curtain walls are intact. Though the original recessed glass walls were largely replaced in the 1980s with modern storefronts set within the ground level openings, the two-story stone base remains intact and the building as it stands today reflects its original architectural character.

Significant Historical and Architectural Features

Whenever an area, district, place, building, structure, work of art, or other object is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark. Based on its evaluation of 30 North LaSalle, the Commission recommends that the significant features be identified as:

- All exterior elevations, including rooflines, of the building.

  Additional Guidelines

  Pursuant to Section 2-120-740 of the Municipal Code, on March 6, 2025, the Permit Review Committee of the Commission approved, with conditions, a pre-permit submission, including drawings, for a proposed rehabilitation of the building for residential and office use, with retail on the ground floor, (the "March 2025 P.R.C. Project"). On the exterior, the proposed project includes full window replacement, replacement of existing ground floor storefronts, installation of a new entrance canopy, modifications to the curtain wall at the 11th story and the 43rd to 44th stories, exterior signage, and upgrades to the plaza. Notwithstanding the foregoing significant historical and architectural features listed above, the proposed rehabilitation in the March 2025 P.R.C. Project shall be permitted.

  Pursuant to Section 2-120-740 of the Municipal Code, on August 7, 2025, the Permit Review Committee of the Commission approved, with conditions, a pre-permit submission, including drawings, for modifications to the previously-approved storefront replacement, rooftop addition and Level 43-44 curtainwall replacement, (the "August 2025 P.R.C. Project"). Notwithstanding the foregoing significant historical and architectural features listed above, the proposed modifications in the August 2025 P.R.C. Project shall be permitted.

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National Register of Historic Places. Mayflower Building, Dallas, Dallas County, Texas. National Register #14001227.
National Register of Historic Places. Traders National Bank Building, Kansas City, Jackson County, Missouri. National Register #16000233.
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The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council that individual building, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law. The Commission is staffed by the Chicago Department of Planning and Development, Bureau of Citywide Planning, Historic Preservation Division, City Hall, 121 North LaSalle Street, Room 905, Chicago, IL 60602; (312-744-3200); www.cityofchicago.org/landmarks

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within a designation ordinance adopted by the City Council should be regarded as final.

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